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In preparation: "The Library of Robert Hoe, Esq. A Contribution to the History of Bibliophilism in America." The library of Mr. Hoe has a world-wide reputation. Its fifteen thousand volumes and over have been collected with care and discrimination during the last thirty years, and include many rare and precious books. In almost all departments of literature this collection is unusually rich, but its glorious array of illuminated manuscripts, books of hours, and rare early imprints places it at the head of private libraries in America. The author, we are informed, after an introduction showing the general features of this library, has treated the subject in eight chapters, viz.: The manuscripts, incunabula, printed books of hours, Aldines, Elzeviers, books of France, English books and artistic bindings, each being made instructive and interesting by notes, anecdotes, and quotations relating to the work described, its author, publisher, binder, or former possessor. The whole is an excellent bibliographical guide to the collector in search of that which is best and most desirable from among the literary and artistic products of those epochs of civilization identified with the making of beautiful books. The statement that the author is Mr. Bierstadt, of the Astor Library, is sufficient assurance of the quality of the work and of its accuracy. It will form one volume, octavo, of about two hundred pages of text and over one hundred illustrations, forty or more of which are by the artotype process. The edition is printed from type, on Van Gelder paper, at the De Vinne Press, and limited to 500 copies, at $10 each, for which orders will now be received by BERNARD QUARITCH.

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December, 1894.

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"'On the day of his death,' quotes Gilchrist, the biographer of William Blake, 'he composed and uttered songs to his Maker, so sweetly to the ear of his Catherine that, when she stood to hear him, he, looking upon her most affectionately, said: "My beloved! they are *not mine*. No! they are *not mine!*"' It is interesting to find, in the splendid 'Works of William Blake,' by E. J. Ellis and W. B. Yeats (just published by Mr. Bernard Quaritch), that Blake often extemporized music to his songs in the freedom of social life: 'We would give much now for a single note of these melodies. It is said that musicians were present who actually took down the airs, but valuable as the merest scraps of such records would be to-day, they must be considered as hopelessly lost. One result remains at least. The reader of Blake's mystic poems is able to believe that, when he finds music spoken of, it is not alluded to for mere literary effect. Blake was really what too many poets are called by mere courtesy and conventionality—a bard. He himself claimed the title. The talent never left him. It was his last source of happiness on his death bed.' Time must tell whether the records of Blake's extemporized music are 'hopelessly lost.' There is no need to despair. What would one give for a few phrases of song from the wonderful man who wrote, in a barren age of English poetry, 'The Songs of Innocence and Experience'?"—JOSEPH BENNETT, in an article "Music of the Day."—*Daily Telegraph*, February 4th, 1893.

"William Blake, artist and mystic, neglected and misunderstood in his life, and never fully interpreted since his death, seems now at last likely to obtain his proper measure of appreciation and interpretation. As we shall take another opportunity of examining at length the very elaborate and beautiful work, in three volumes, entitled 'The Works of William Blake, Poetic, Symbolic, and Critical. Edited, with Lithographs of the Illustrated "Prophetic Books" and a Memoir, by Edward John Ellis and William Butler Yeats' (Bernard Quaritch), we may content ourselves for the present with recording its appearance and saying that, in the opinion of its editors, 'it is now within the competence of anyone to prove for himself not only that Blake never wrote a page without a distinct meaning, but to perceive the place of every symbolic utterance as an ordered portion of a great mythic system. This not only removes from the path of every reader of poetry a difficulty that threatened to remain for ever; it replaces it by a new pleasure. What was supposed to be the confusion of a disordered mind is seen to be an instrument of thought which no mind can employ without feeling delight and obtaining strength.' This is a large claim, and, for the present, we must be content to record it without attempting to criticize it."—*Times*, January 19th, 1893.

"We have just seen the proof-sheets of what will be one of the most remarkable books published during 1893. It is the mystic writings of William Blake, poet and artist. The volumes (there are three) are edited by Messrs. E. Ellis and W. B. Yeats, the young Irish poet. These gentlemen have discovered a long and hitherto unknown poem, called 'Vala,' among some of Blake's papers in the possession of Mr. John Linnell. The small paper edition will be published at three guineas and limited to 500 copies. The large paper edition will consist of 150 copies. The book contains the text of Blake's mystical poems, with copious notes, and an exposition of Blake's system. It is very richly illustrated with Blake's own illustrations, many of which have not seen the light before, and with facsimiles of some of his manuscript. The editors claim to have added to the world's wealth a mystic writer as great as Jacob Böhme and greater than Swedenborg. * * *

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. . . . and like a corse fell to the ground.

HELL; Canto v. line 137.

PLATE II.

. . . . seiz'd on his arm,
And mangled bore away the sinewy part.

HELL; Canto xxii. line 70.

PLATE III.

. . . . so turn'd
His talons on his comrade.

HELL; Canto xxii. line 135.

PLATE IV.

. . . . lo! a serpent with six feet
Springs forth on one,

HELL; Canto xxv. line 45.

PLATE V.

He ey'd the serpent and the serpent him.

HELL; Canto xxv. line 82.

PLATE VI.

. . . . Then two I mark'd, that sat
Propp'd 'gainst each other,

HELL; Canto xxix. line 71.

PLATE VII.

"Wherefore dost thou bruise me?" weeping he exclaim'd.

HELL; Canto xxxii. line 79.

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Bodleian Facsimiles of Incunabula: edited by E. W. B. Nicholson, Esq., *Bodley's Librarian*, Oxford. 1892-93

1. **Caxton or Wynken de Worde, Ars Moriendi** that is to saye the craft for to deye for the helthe of mannes sowle, 1*s* 6*d*

This treatise, consisting of 16 pp. small quarto, is No. 97 in the second edition of Mr. Blades's "Biography and Typography of William Caxton," where it is fully described. It has no printer's name, date, or place, but is in Caxton's No. 6 type, with four lines of heading at the beginning, and some head-lines at the end, in the No. 1 type of Wynken de Worde, Caxton's workman and successor, and is conjecturally assigned by Mr. Blades to the year 1491.

It "appears to be a translation from the Latin, and doubtless by Caxton himself," who was the author of others of the translations which he printed. But it does not agree with any of the three different printed Latin treatises bearing the title of *Ars moriendi* which are in the Bodleian.

The copy is perfect, and no other copy or fragment of one appears to be known.

The treatise was reprinted by Mr. Blades in 1869, but only to the number of fifty-four copies, and not in facsimile.

2. **Ordine Della Solennissima processione** fatta dal sommo pontifice nell' alma citta di Roma, per la felicissima noua della destruttione della setta Vgonotana con la inscrittione posta sopra la porta della Chiesa di S. Luigi in vn panno di seta pauonazza a letere d'oro maiuscole. In Roma, per gli Heredi d'Antonio Blado Impressori Camerali, 1*s* 1572

The Massacre of S. Bartholomew's Day took place before sunrise on August 24th, 1572, and the Thanksgiving which this rare tract describes was held on September 8th. The fact that the account here contained was printed at Rome itself, by the "Impressori Camerali," and within at most a few months—perhaps within a few days—of the Thanksgiving, confers on it an exceptional historical value.

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Brunet describes it as "Pièce fort rare." Both he and Graesse only mention the copy sold (for £3) at the Butler sale, and this is the Bodleian copy.

The pamphlet was reprinted, from the Bodleian copy, in 1877, by C. P. Stewart in his "Vatican influence under Pius V and Gregory XIII"—but not in facsimile.

3. **COLUMBUS'S LETTER, one of the 1493 editions,** the same described in Harrisse Bibl. Amer. pp. 22-3. One of 4 known copies (of which 2 are in Bodley), 8 pp. 4to. *two of them with woodcuts,* price 1*s*.

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4. **Caxton's Advertisement.** One of 2 known copies, price 6*d*.

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[CAMOENS] os Lusiadas (THE LUSIADS): Englished by RICHARD FRANCIS BURTON (edited by his wife, Isabel Burton), 2 vols. 12mo. *pp. xxi and* 471, *cloth, gilt edges, uncut*, 25*s* *Bernard Quaritch*, 1880

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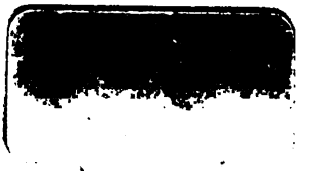
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